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ABSTRACT

The document, part of a series of committee reports relating to school band performance, organization, and equipment needs, provides a comparative analysis of elementary band methods and instructional materials. The major objective of the report is to provide assistance to band directors as they select materials and methods suitable to their own and their students' needs. For each of the 20 methods and instructional materials, information is given on title, author, publisher, and major objective. One table is devoted to comparative analysis of the conductors' books produced by the 20 publishers. Twelve tables present information checklists on students' books in these areas: general information; rehearsal aids; the instrument and embouchure; scales and arpeggios; range development; rhythm development; rhythm; materials included; specialized exercises; supplementary materials; creativity; review and testing; photos; fingering charts; double notes; rehearsal letters; information on how to assemble, tune, and care for an instrument; program materials; solo materials; full band materials; review lessons; and extra credit. (Author/DB)

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AMERICAN SCHOOL BAND DIRECTORS ASSOCIATION

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Comparative Review of Elementary Band Methods.

RESEARCH COMMITTEE REPORTS
for the
25th ANNUAL CONVENTION

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Cedar Rapids, Iowa
December 1-4, 1977

SP 011 040

General Chairman of Research

Gerald L. Bartlett-Blue Lake Fine Arts Camp
Twin Lake, Michigan

AMERICAN SCHOOL BAND DIRECTORS ASSOCIATION

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ON

COMPARATIVE REVIEW OF ELEMENTARY BAND METHODS

JUNE 1977

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INTRODUCTION

This report intends to compare elementary band methods, (Book I only) in a way that will assist the band director in selecting those methods which best suit his particular situation. Individual factors affecting the selection of a method may include:

1. Teacher's concepts
2. Length of class time
3. Heterogeneous or homogeneous classes
4. Number of periods per week
5. Age of the beginners
6. Variety of the instruments in the heterogeneous class
7. Facilities
8. Teacher's ability to improvise with material provided to suit his situation
9. How quickly a particular group needs to perform and how fast the class needs to progress in order to maintain enthusiasm
10. Depth of content
11. Quality of the conductor's part
12. Economic level of students and community

All methods known to us were included in the report. Publishers were asked to submit additional titles of methods so that the report could be as up-to-date and inclusive as possible.

The committee tried to avoid personal bias and any attempt at evaluation. This was difficult to do, in fact, many of our individual efforts had to be discounted because they were evaluative in nature. From these evaluations, however, did evolve the categories which the committee felt were important and feasible for comparative purposes.

In using this report, please be aware that each author had his own particular purpose in writing yet another method. Some desired to offer "modern" material; some sought to provide only the musical material needed by a teacher who prefers his own explanations; some sought to provide much explanatory material for the already busy teacher, or, for one who has many self-motivated students, etc.; still others sought to present a system of teaching which they had found to be effective. A brief summary of each method appears under "Printed Objectives of Methods".

The committee has indicated in the tables a positive (X) response if that category was covered in the method to any degree. Thus a method may be said to teach about phrasing if it used an occasional breath mark.

A brief statement about each table follows:

Table One indicated the cost and number of pages in the conductor's book, whether or not the student page number appears in the score, etc. At least one method, (C), published the conductors score in two volumes, and one, (K), publishes as separate teachers guide. One method, has several pages printed on one sheet.

Table Two indicates the cost of the student book, it's length, age, etc. The committee did not research general usage of these methods, thus, methods 38 years old are included.

Table Three indicates rehearsal aids in terms of multi-color print, photos, rehearsal letters, etc. Rehearsal letters become important only in those methods which provide musical material of length and of programatic value.

Table Four indicates those methods which explain assembly, care and tuning of the instrument; those which indicate how the embouchure is formed.

Table Five lists the scales covered. This should not be confused with the introduction of key signatures. Some methods simply print the scales in the back of the book. Those scales are indicated by parenthesis.

Table Six is divided into two parts indicating the sequence in which the notes are introduced in the clarinet and the cornet methods. An arrow indicated the first note introduced after the center page in the book. This should demonstrate in a general way the speed at which the method progresses and its difficulty. Some of these methods will need more supplemental materials than others.

Table Seven indicates the rhythms included beyond the quarter note and some of the systems of counting employed.

Table Eight indicates inclusion of materials which teach how to count extended rests, variable meters, counting time through tapping or clapping. It also indicates whether or not the book includes parts for bells, etc., in addition to the regular drum part.

Table Nine indicates some of the materials included in the book which could be used for programs by the full band, ensembles or by soloists. Several methods, (A and L), use an odd-even page approach, in that for each page of exercise material there is one page of program-type material.

Table Ten indicates inclusion of special exercises for brass, woodwind, or percussion.

Table Eleven indicates whether or not supplementary material is suggested and available from the publisher. One method, (G), suggests that after reaching a certain page the student is ready for specific band selections.

Some, (I, M, and O), have very interesting tapes available as self-instructors or as accompaniment to lesson material. These tapes are especially valuable to the late starter, or the student who was absent for a time, etc.

Table Twelve indicates which methods encourage creativity, or provide sufficient explanatory material to permit some form of self-instruction.

Table Thirteen indicates the inclusion of review and testing materials.

KEY TO

METHODS COMPARED

A. Title ALFRED'S NEW BAND METHOD
Author Sandy Feldstein
Publisher Alfred Publishing Co., Inc.
75 Channel Drive
Part Washington, NY 11050

INSTRUMENTATION:
FULL
+Keyboard, +Guitar, +Drum set, +Electric Bass,
+Percussion accessories

B. BAND FUNDAMENTALS IN EASY STEPS
Maurice Taylor
Belwin-Mills
Melville, NY 11746

INSTRUMENTATION:
FULL

C. Band Today
James D. Ployhar
Belwin-Mills
Melville, NY 11746

INSTRUMENTATION:
FULL

D. BASIC METHOD FOR BAND
Dale Harris and Fred Weist
Educational Music Service
905 Gaffield Place
Evanston, IL 60201

INSTRUMENTATION:
FULL
-Alto Clar, -Bass Clar, -Bar. Sax

E. BASIC TRAINING COURSE
John Kinyon
Alfred Publishing Co.
75 Channel Dr.
Port Washington, NY 11050

INSTRUMENTATION:
FULL
-Alto Clar, -Bass Clar, -Bar Sax, -Alto Horn,
-Baritone T.C.

F. BELWIN BAND BUILDER
Wayne Douglas, Edited by Fred Weber
Belwin, Inc.
Rockville Center
New York, NY

INSTRUMENTATION:
FULL

G. BELWIN ELEMENTARY BAND METHOD
Fred Weber, Edited by Milo Hovey
Belwin, Inc.
Rockville Center
New York, NY

INSTRUMENTATION:
FULL

H. FIRST DIVISION BAND BOOK
Fred Weber
Belwin, Inc.
Rockville Center
New York, NY

INSTRUMENTATION:
FULL

I. FREESE ELEMENTARY BAND METHOD
Hal Freese
Schmitt-Hall and McCreary Co.
110 N. 5th Street
Minneapolis, MN 55403

INSTRUMENTATION:
FULL
-Alto Clar, -Bass Clar, -Bar. Sax, -Alto Horn

J. FUNWAY BAND METHOD
John Edmondson and Paul Yoder
Charles Hansen
1860 Broadway
Newark, NJ 10023

INSTRUMENTATION:
FULL

K. HAL LEONARD ELEMENTARY BAND METHOD
Harold W. Rusch
Hal Leonard Music Publishing Corp.
6425 W. Bluemound Rd.
Milwaukee, Wis. 53213

INSTRUMENTATION:
FULL

L. INDIVIDUALIZED INSTRUCTOR
James O. Froseth
Music Learning Research Division
G.I.A. Publishing, Inc.
7404 Mason Avenue
Chicago, IL 60638

INSTRUMENTATION:
FULL

M. INSTRUMENTAL SERIES
Harry I. Phillips
General Learning Corporation
Silver-Burdett
250 James Street
Morristown, NJ 07960

INSTRUMENTATION:
FULL
-Alto Clar., -Bass Clar., -Bar. Sax,
+B flat supplementary part for ensemble

N. LEARNING UNLIMITED CLASS SERIES
Art C. Jensen
Hal Leonard Music Publishing Corporation
6425 W. Bluemound Road
Milwaukee, WI 53213

INSTRUMENTATION:
FULL
-Alto Clar., -Bass Clar., -Bar. Sax, -Baritone T.C.

O. MASTER METHOD FOR BAND
Charles S. Peters, Edited by Paul Yoder
Neil Kjos
4382 Jutland Drive
San Diego, CA 92117

INSTRUMENTATION:
FULL

P. SESSIONS IN SOUND
Barbara Buehlman and Ken Whitcomb
The Heritage Music Press
501 East Third Street
Dayton, OH 45401

INSTRUMENTATION:
FULL
-Alto Clar, -Bass Clar, -Bar. Sax, -Alto Horn

Q. SMITH-YODER-BACHMAN ENSEMBLE METHOD
Claude Smith, Paul Yoder, Harold Bachman
Neil Kjos
4382 Jutland Drive
San Diego, CA 92117

INSTRUMENTATION:
FULL
-Bar. Sax

R. TAKE ONE
Charles Peters, Matt Betton
Neil Kjos
4382 Jutland Drive
San Diego, CA 92117

INSTRUMENTATION:
FULL
-Alto Clar, -Bass Clar, +Special Percussion

S. THE MRH BAND METHOD
John Kinyon
Warner Bros. Publishing
75 Rockefeller Plaza, 14th Floor
New York, NY 10019

INSTRUMENTATION:
FULL

T. OUR BAND CLASS BOOK
C. Paul Herfurth, Hugh M. Stuart
Carl Fischer
62 Cooper Square
New York, NY

INSTRUMENTATION:
FULL

PRINTED OBJECTIVES OF METHODS

A. "Incorporates creative involvement with a rhythmic, performance-oriented approach. Uses today's sound to develop knowledgeable musicians."

B. "...gives the teacher great freedom in scheduling since it may be used for classes of mixed instruments, ...like instruments, or for individual teaching..."

C. "The author has attempted to keep the number of teaching suggestions to a minimum, and has included only those that have proved to be highly successful in the classroom. However, problems pertinent to a particular instrument have been noted just ahead of each exercise."

D. "It has been the objective of the authors not to only present materials, but to clearly present a system of teaching which will be of service to the instructor of Instrumental Music."

E. "The purpose of the Course is to provide young students with a thorough grounding not only in the basic techniques of instrumental performance, but also in the fundamentals of musicianship."

F. "Emphasis is on simplicity. No involved charts or instructions clutter up the pages to make them appear uninteresting. The instructor is given complete teaching freedom."

G. "This publications is intended to fill the need for a band method that progresses slowly and with an understanding of the mental and physical capabilities of the young beginner. Maintaining interest is most important."

H. "...The Course is a complete Course in Band Instruction, in 4 parts, correlating Supplementary Band Books, Band Arrangements, Technic Books, and Instrumental Solos and Ensembles... Supplementary material, that is carefully planned to coincide with the Method and suggested on various pages of the Method, Provides for a complete course..."

I. "This method progresses so the student can advance together, yet fast enough (through the use of EXTRA CREDIT PAGES) to challenge the most aggressive and talented youngsters."

J. "Featuring a unique "Listen-Play" teaching format with optional correlated recordings to aid the teacher, emphasizing a modern approach through the use of today's musical idion - Jazz, Rock, Gospel, and Popular - as well as the best traditional musical material."

K. "The learning process is based on the imitative procedure and stimulus response theory... after a student has learned the fundamentals of tone production, he plays...guided by the indicated fingerings and word rhythms. The elements of music and playing by note are introduced <u>only</u> after the student has acquired the basic foundation..."

L. "(To the Student) This book is designed to serve your musical needs and interests. Through drumming you will learn about rhythm and you will develop important rhythm reading skills. Singing will help you to develop the musical concepts necessary to play musically is what it is all about."

M. "Each Pupil's Book is arranged so that the material learned on the left-hand (even-numbered), ensemble pages is put to immediate use on the right-hand (even-numbered), full score pages. The left-hand pages ...contain the beginning tones best suited to each instrument..."

N. "The...program is a complete and comprehensive system for beginning band instruction. This unique system incorporates a class method and behavioral objectives with supplementary music for concert and jazz ensemble, supported by individualized cassette/book practice materials."

O. "The...Method...presents a thorough, progressive program for training your beginning students. It emphasized the important fundamentals of Rhythm, Tone Production and the Ability to Read."

P. "....stresses musicianship throughout its three-phase course... is paced for maximum learning in minimum time...adds the skill of contemporary arrangement...the sounds of now...your students will have the foundation to meet any musical encounter."

Q. This method, with its melodic, rhythmic and harmonic material, provides a means for giving the beginner a thorough foundation in tone production, phrasing, articulation, rhythm, fingering and all techniques of instrumental playing. Special emphasis is given to the rudiments of musical theory.

R. "...a Text wherever fundamentals are required for performing on any band instrument. Just pick any "Right Start" page and follow through with each of the instrumental learning programs...is a supplement to that vast store of information on musical technique that you carry from class to class...that will assist you in some way to bring the love of musics to all students."

S. "The plan... to provide a logically-paced band method, slow enough to be assimilated in the average class situation, yet varied enough to sustain interest...uncluttered with teaching 'aids' and 'suggestions', thus leaving the teacher room to teach.

T. Starting with the production of the very first sounds on his instrument, the student is led in an interesting, step-by-step manner to ensemble and solo playing.

TABLE ONE

CONDUCTOR'S BOOK

	Price	No. of Pages	Page Correlation with Student Book	Index	Table of Contents	How to Assemble Inst.
A	$5.00	120	X			
B	6.00	223			X	
C	5.00	126	X			
D	(1) 8.00	418	X	X	X	X
E	5.00	124	X			
F	2.00	44			X	
G.	4.00	104			X	
H	4.00	92	X		X	
I	4.00	96	X			
J	3.95	127	X	X	X	
K	6.00	180	X		X	
L	(2) 7.50	(3) 54	X		X	
M	12.50	(4) 196	X		X	X
N	7.95	235	X	X	X	X
O	4.00	112	X			
P	6.95	304	X		X	X
Q	1.75	61	X			
R	5.95	71	X	X	X	
S	5.00	83	X			
T	5.00	136	X		X	X

(1) Two volumes
(2) Separate teacher's Guide published at $2.50
(3) Score is 12 x 18
(4) Score is 12 x 14

TABLE TWO

STUDENT'S BOOK

General Information

	Price	No. of Pages	Table of Contents	Index	Prep. Section	Original Copyright Date
A	1.95	32				1973
B	1.75	32	X			1960
C	2.00	32			X	1977
D	1.50	32	X		X	1956
E	1.95	32			X	1972
F	.85	27			X	1953
G	1.75	39	X		X	1945
H	1.75	27			X	1962
I	1.50	33			X	1967
J	1.50	33			X	1973
K	1.95	32			X	1966
L	1.75	32	X		X	1970
M	2.80	74	X	X	X	1968
N	2.95	64	X	X	X	1974
O	1.00	31				1958
P	2.00	32			X	1976
Q	1.25	32	X		X	1939
R	2.25	32			X	1972
S	1.75	23				1962
T	1.00	34			X	1957

TABLE THREE

STUDENT'S BOOK

Rehearsal Aids

	(1) Highlighting	(2) Photo's	Fingering Charts	Double Notes	Rehearsal Letters
A	X	X	X	X	
B		X	X	X	X
C	X	X	X	X	X
D			X	X	X
E	X		X		
F			X	X	X
G			X	X	X
H		X	X	X	
I		X	X	X	
J		X	X	X	
K			X	X	X
L			X		X
M	X	X	X	X	X
N	X	X	X	X	X
O			X		
P		X	X	X	
Q		X	X	X	X
R	X		X	X	X
S			X		
T		X	X		X

TABLE FOUR

STUDENT'S BOOK

The Instrument and Embouchure

	How to Assemble Inst.	How to Tune Inst.	How to Care for Inst.	How to Form Embouchure
A				
B				
C				X
D				X
E				X
F				
G				
H				
I				X
J				
K				
L				
M		X	X	X
N	X	X	X	X
O				
P	X	X	X	X
Q				
R				X
S				X
T				X

TABLE FIVE

STUDENT'S BOOK

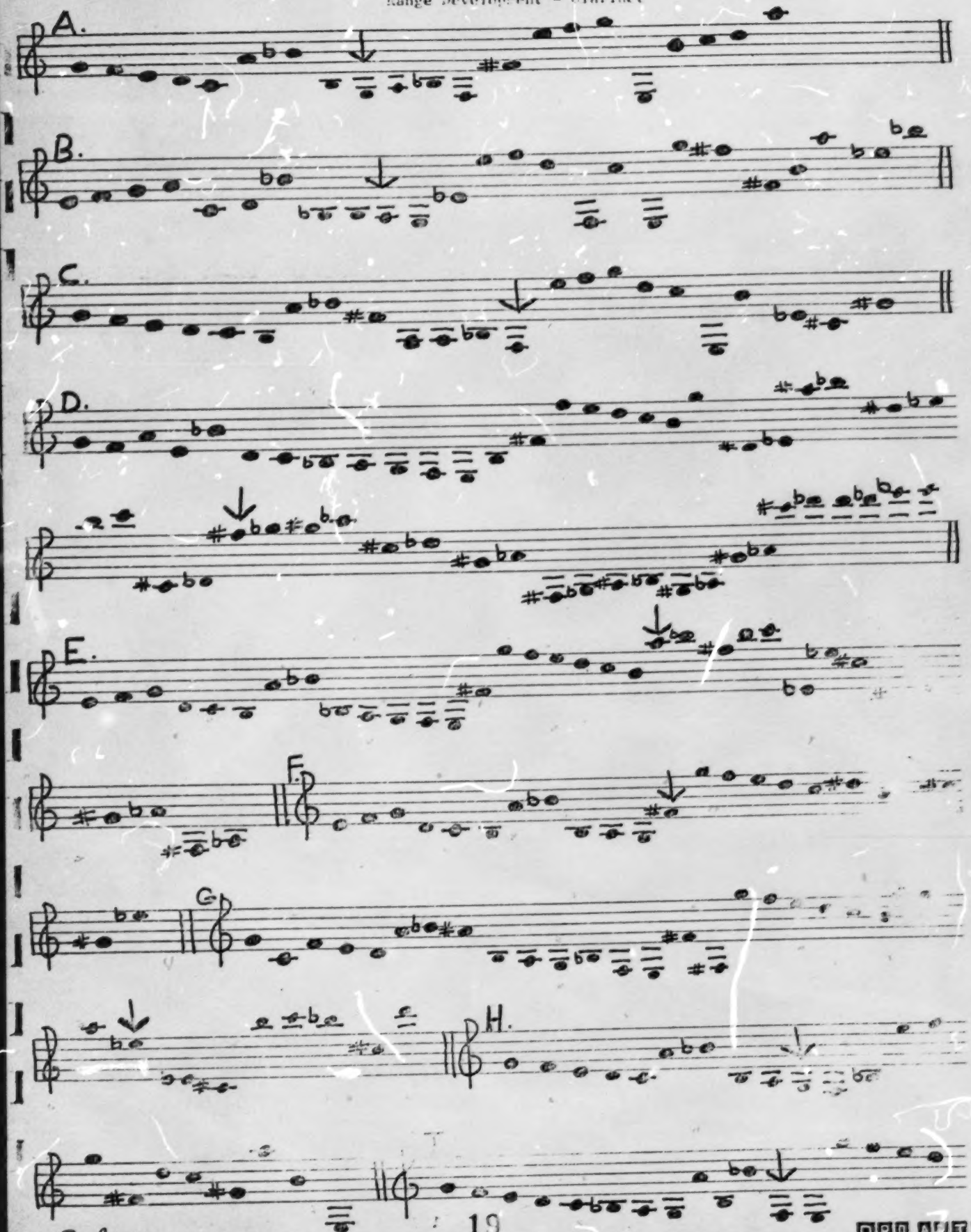
Scales - Arpeggios

	Scales (1)	Chromatic	Arpeggio's
A	F, Bb, Eb		
B			
C	Bb, Eb, Ab		
D	Ab,C,Db (Bb,Eb,Ab,Db,F,C)	X	X
E	F,Bb,Eb,Ab,C(Bb,Eb,F,Ab,D,G)	X	X
F	Bb		
G		X	
H	Eb, Eb		
I	(2)		
J	Bb, Eb, F, Ab	X	X
K	Bb, Eb,Ab,F,C,Db,G	X	X
L	(Bb,Eb,F,c,f)		X
M	(C,F,Bb,Eb,Ab,G,D,A,E)	X	X
N	Ab, Bb, C, G	X	
O	Bb,Ab		
P	Bb,Eb,F,Ab,f,C,Db		
Q	Bb,Eb,F,Ab,C,Db		X
R	Eb,Bb, Ab	X	
S	Bb,Eb		X
T	Bb,Eb,F,Ab,C,Db,G	X	X

(1) Concert Scales, included within text
(2) Some complete scales for some instruments
Parenthesis indicates scales listed separately

TABLE SIX

Range Development - Clarinet



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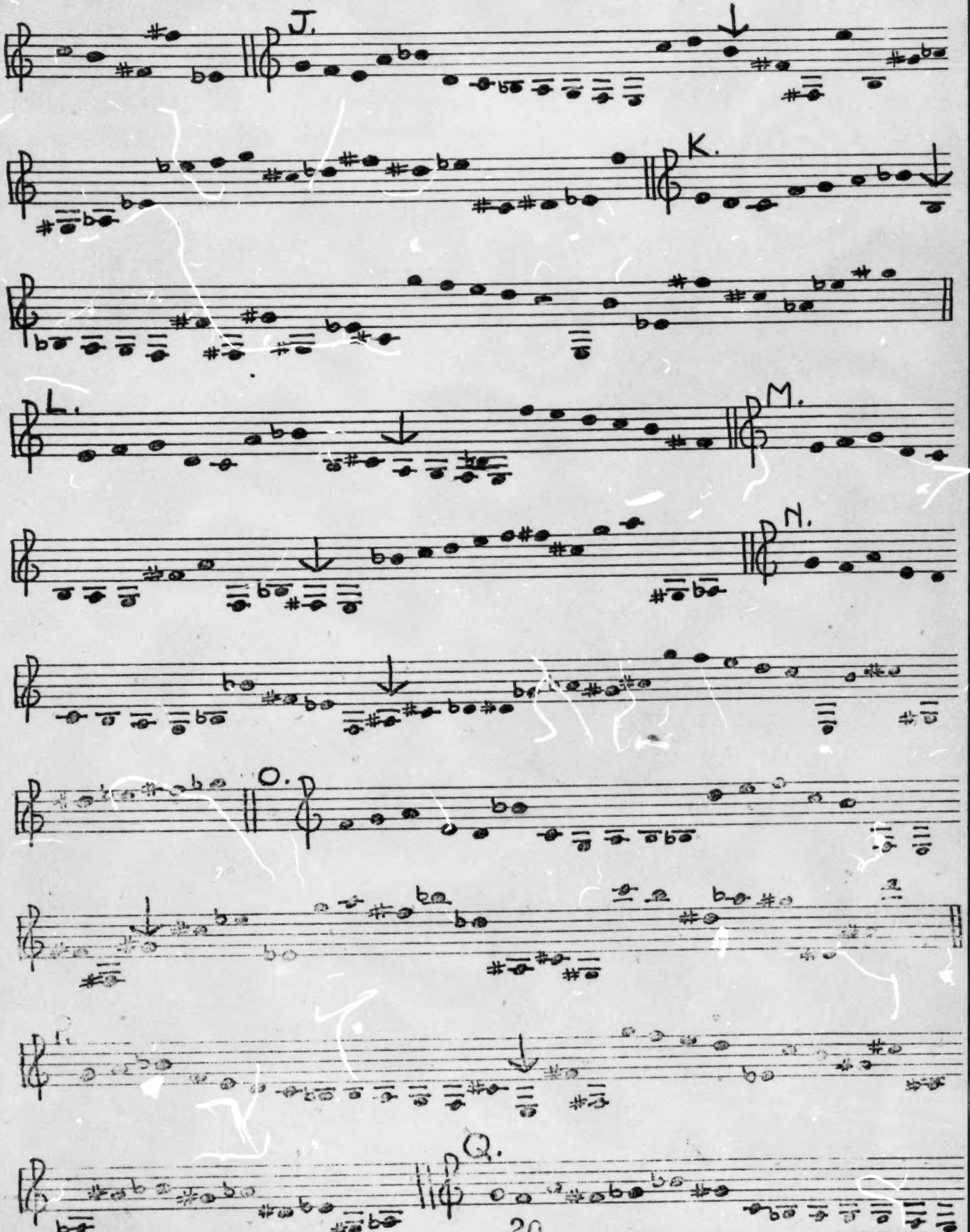
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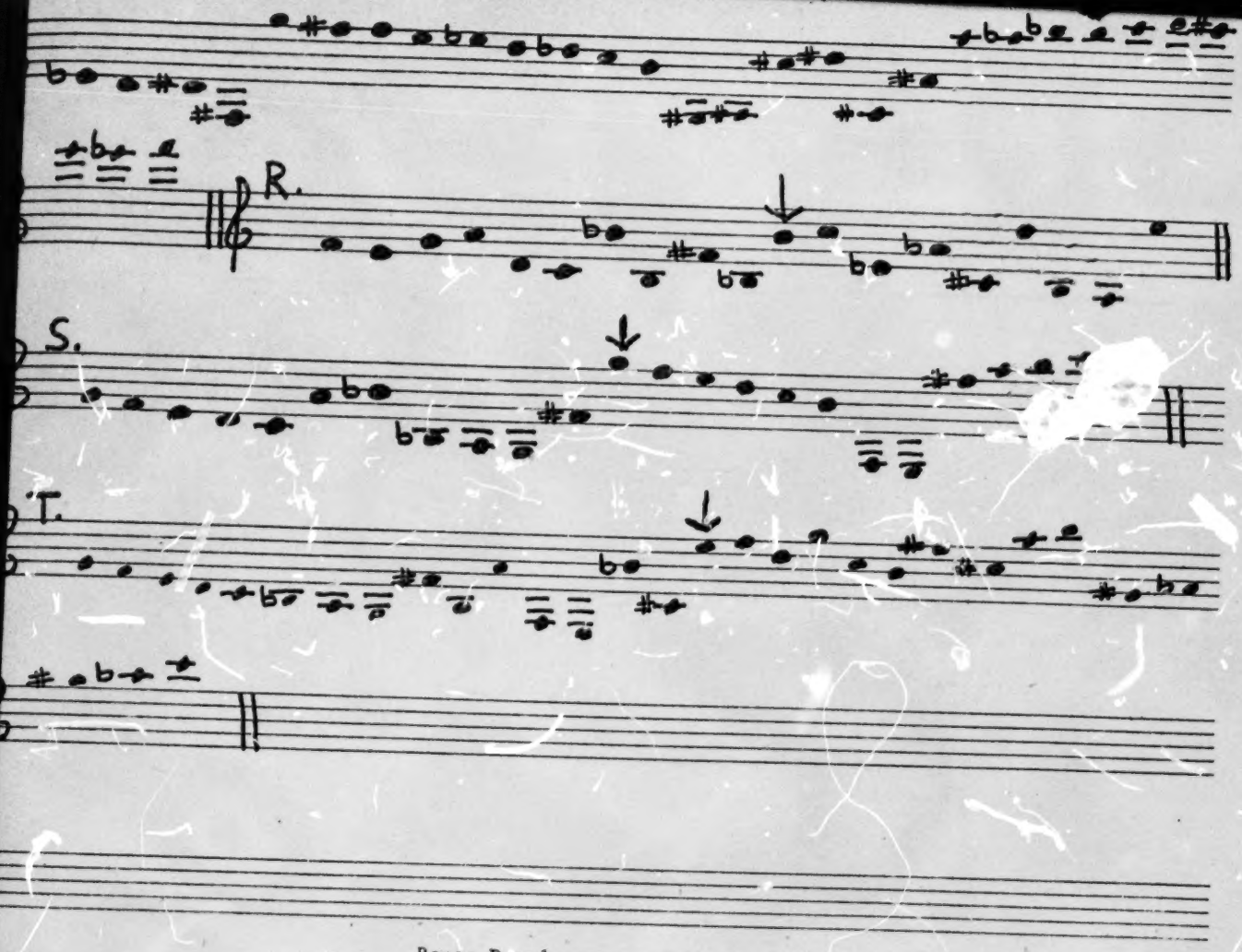
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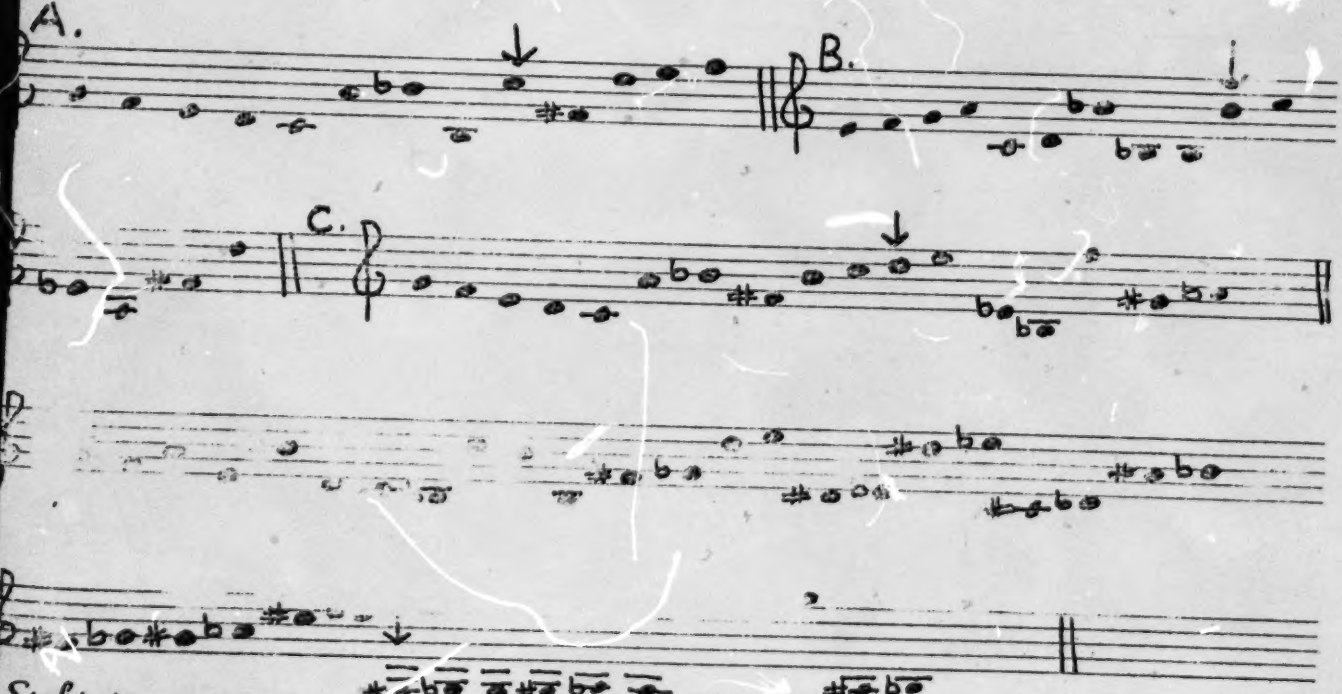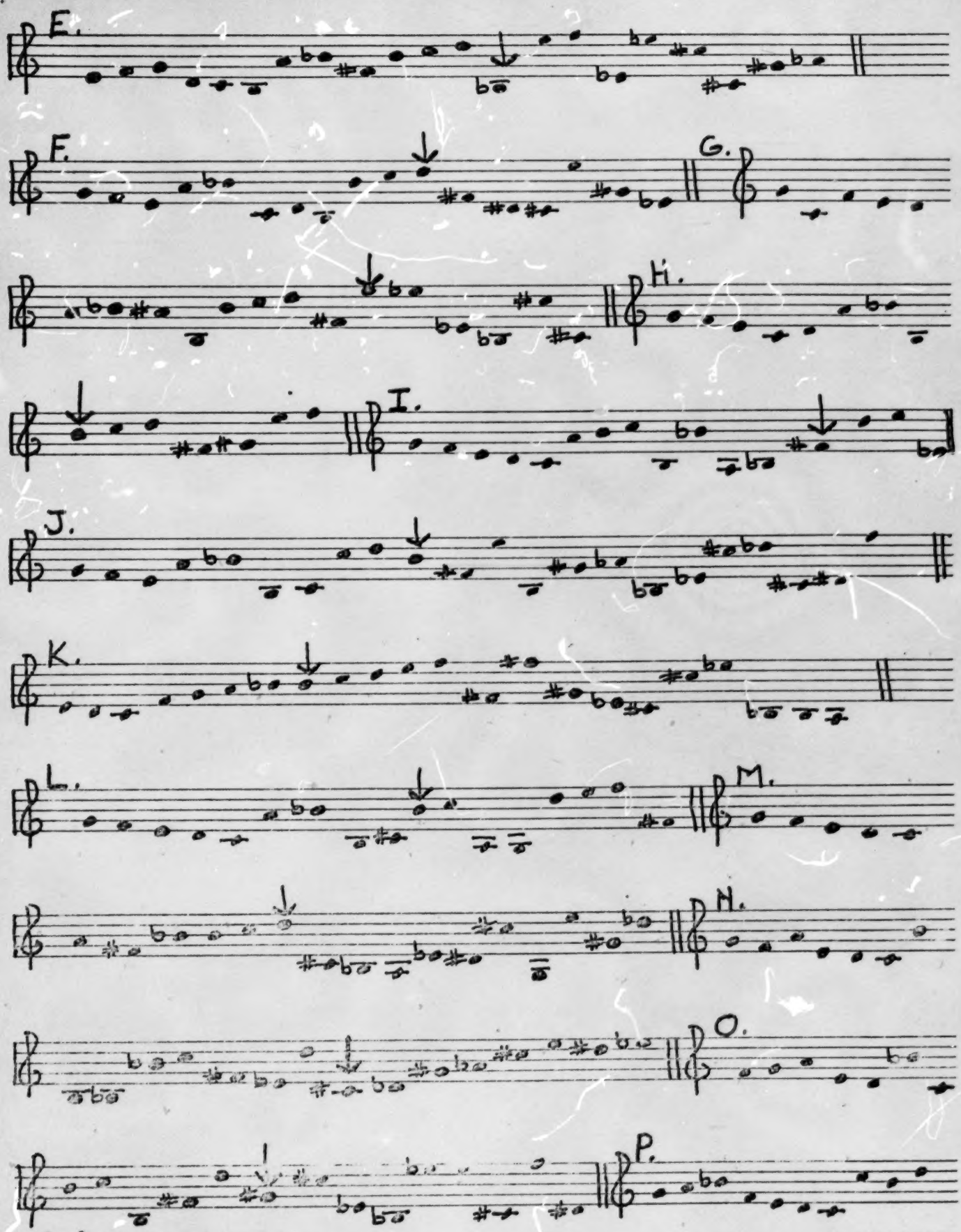
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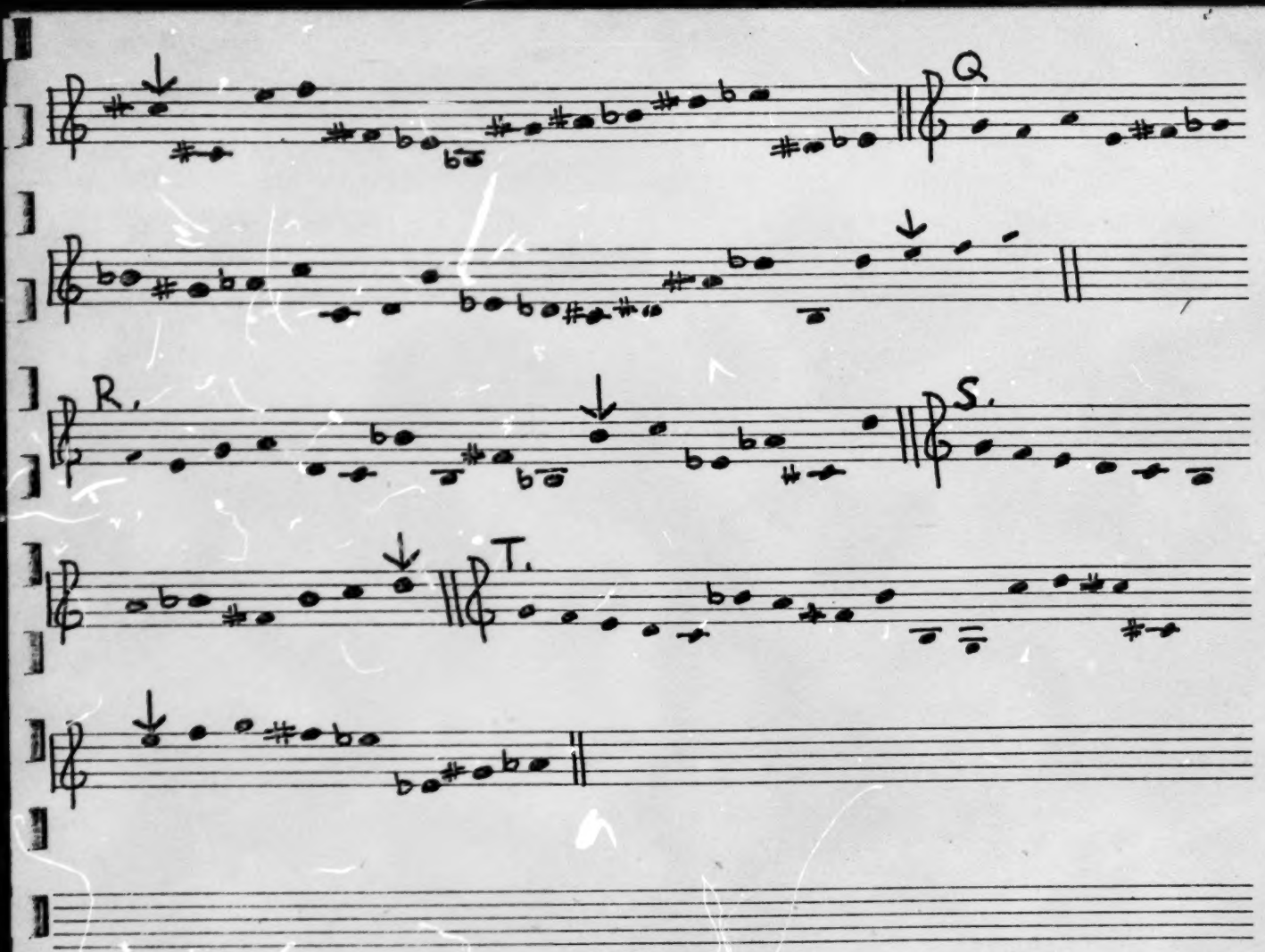


TABLE SEVEN

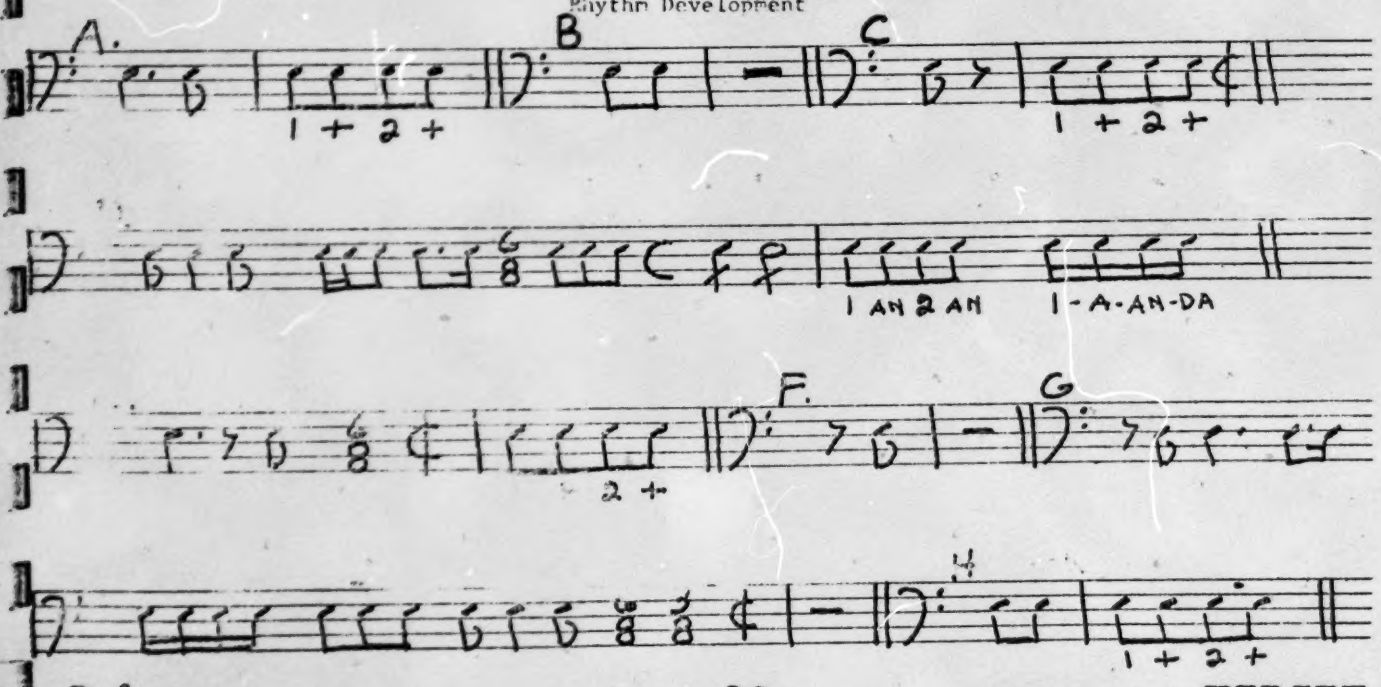
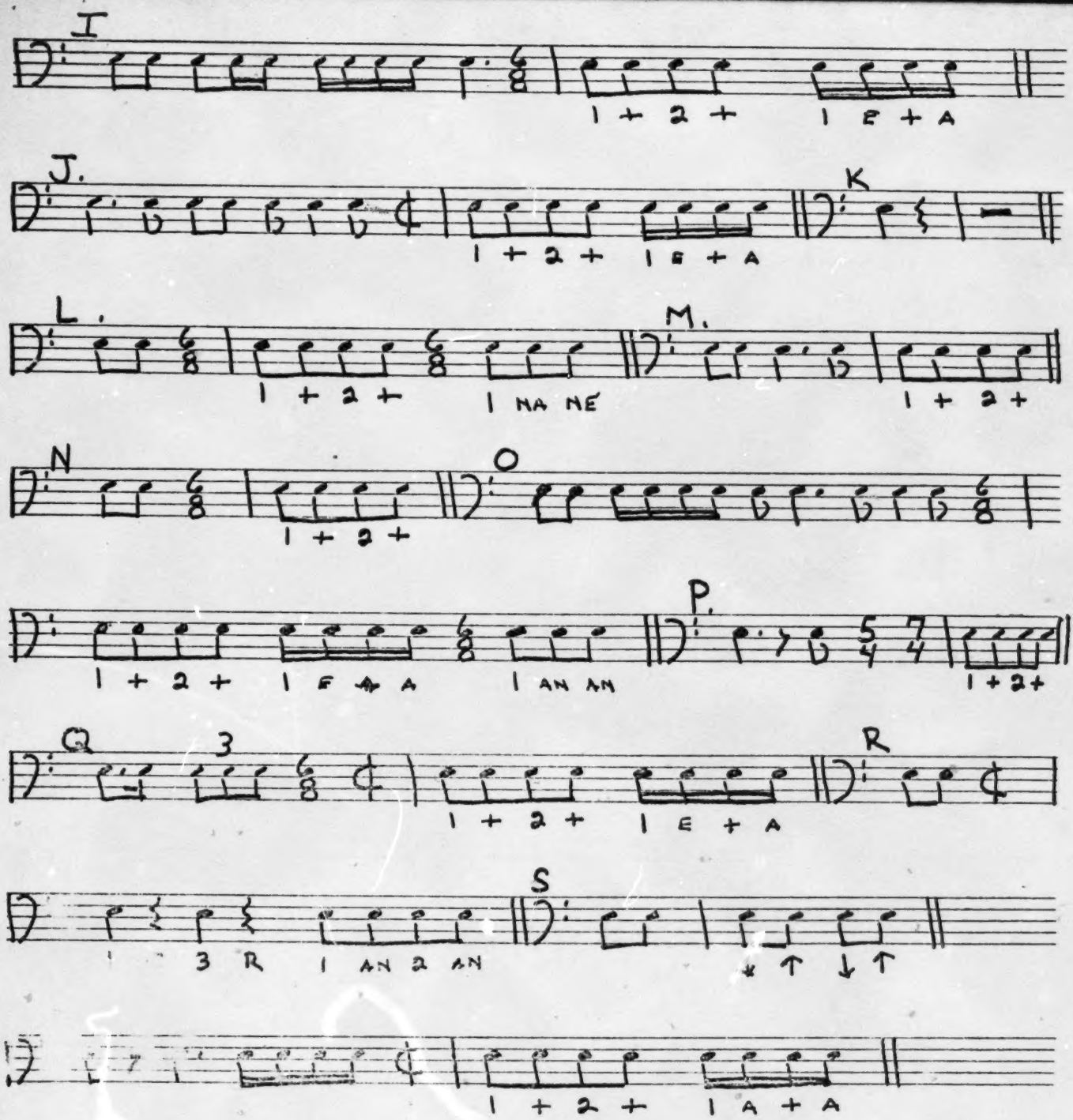
Rhythm Development


I
1 + 2 +
1 E + A
J.
1 + 2 +
1 E + A
K
L.
1 + 2 +
1 NA NE
M.
1 + 2 +
N
1 + 2 +
O
P.
1 + 2 +
1 E + A
1 AN AN
1 + 2 +
Q
3
1 + 2 +
1 E + A
R
S
1 3 R
1 AN 2 AN
1 + 2 +
1 A + A

TABLE EIGHT

STUDENT'S BOOK

Rhythm

	How to count Measures Rest	Variable Meter	Tapping, Clapping	Multiple Percussion
A		X	X	X
B				
C			X	X
D			X	X
E				X
F			X	
G			(1) X	
H	X			X
I	X			
J				X
K				
L			X	X
M			(1) X	X
N		X	X	X
O			(1) X	
P	X		(1) X	X
Q			X	X
R			X	X
S			(1) X	
T			(1) X	

(1) Mentions foot taps

TABLE NINE

STUDENT'S BOOK

Materials Included

	Acc. Solos	Ens.	Full Band	Program Materials
A			X	X
B				
C	X	X	X	X
D	X	X	X	X
E	X	X		
F	X	X	X	
G	X		X	X
H	X	X	X	
I	X	X	X	X
J	X (1)	X	X	
K	X	X	X	X
L		X	X	
M		X	X	X
N	X	X	X	X
O		X	X	
P	X (1)		X	X
Q	X	X	X	X
R	X		X	X
S			X	
T	X		X	X

(1) All on tape

TABLE TEN

STUDENT'S BOOK

Specialized Exercises

	W. W. Ex.	Brass Ex.	Percussion Ex.
A	X	X	X
B	X	X	X
C	X	X	X
D	X	X	X
E			
F	X	X	X
G			X
H	X	X	X
I	X	X	X
J			
K	X	X	X
L			X
M	X	X	(1) X
N	(2) X	(2) X	(2) X
O			
P			
Q	X		
R	X	X	X
S			
T			X

(1) Percussion Ex. not printed in score
(2) Review pages for each instrument not printed in score.

TABLE ELEVEN

STUDENT'S BOOK

Supplementary Materials

	Tapes/Records	Band No.'s	Solo	Ens.	Extra Credit
A	X				
B					
C		X	X	X	X
D					
E				X	X
F					
G					
H		X	X	X	
I					X
J	X				
K		X	X	X	
L		X	X	X	
M					
N	X	X		X	
O					
P	X	X	X	X	
Q					
R					
S		X			
T					

TABLE TWELVE

STUDENT'S BOOK

Creativity and Individualized Instruction

	Singing	Improvi-sation	Jazz Fund	Does Explanation Accompany Text	Is it a Self-Instructor	Phrasing Indicators
A	X	X		X		X
B				X		X
C				X	X	X
D				X	X	X
E						X
F						X
G						X
H				X		X
I				X	X	X
J	X			X		X
K	X			X		X
L	X			X		X
M				X	X	X
N			X	X	X	X
O				X		
P				X	X	
Q				X		X
R			X	X	X	X
S				X		X
T				X	X	X

TABLE THIRTEEN

STUDENT'S BOOK

Review and Testing

	Review Lesson	Testing	Progress Chart	Practice Chart	Summary of Terms
A				X	X
B	X			X	
C	X	X		X	X
D	X				X
E					X
F			X		X
G		X			X
H	X	X		X	X
I	X	X			
J					
K		X	X		X
L				X	
M	X		X	X	X
N	X	X	X		X
O				X	
P	X	X (1)	X		X
Q		X			X
R	X	X		X	
S			X		
T			X		

(1) Separate pencil section